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Lighting is a very important aspect of closed-circuit television operation. Better television lighting is obtained through careful planning and purchasing. Several important facts about the practical educational application of lighting in a closed-circuit television studio are presented. In early stages, lights were used for portable arrangements. It was realized that more light was needed for more flexibility; now lights having from 200 foot candles to 400 foot candles of general illumination are used for special shots. Every studio has 5 Groverlite Seniors for back lighting, 4 Super Kickers for general filling, and 4 Cine Kings for key lighting. The selector switch has three settings of 15, 115, and 150 volts.

It is better to determine lighting needs and use the services of a specialist than to order lights from a catalogue, and it is more practical and successful to purchase additional equipment than to adjust limited numbers of lights. Budget limits should be established so that money is allocated to allow for adequate lighting provisions.

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ERIC Form 1

Judy Pond, student at Westboro High School, demonstrates use of the 'Basket System'

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The Basket System

by
Charles Fournier
Director Audiovisual Aids
Westboro Public Schools
Westboro, Massachusetts

WE HAVE, in our small junior high school, a routine established, which eliminates the burdensome need for teachers to sign out for equipment or materials. This is referred to as the "basket system."

Each teacher has an assigned basket, with a label indicating his occupancy. All equipment has a labeled tag and when something is used, the tag is simply placed in the teacher's basket. Filmstrips work on a similar basis. Not only is the filmstrip cover labeled, but the can itself is also labeled. Thus the cover of the filmstrip can be left in the basket.

Such checking out provides a record and facilitates any necessary dispatching. Trained students representing every class in the building can provide projection service.

A major part of the AV program is the showing of rental and free motion films. A one page form is all that is necessary to procure any film available for a teacher. The teacher simply fills out the form and returns it to the AV director, or coordinator. The order sheet consists of several sections: the teacher's section; a section for the permanent records; a section sent to the film company for shipping and billing, if the film is a rental; a section that is returned to the teacher upon the arrival of the requested film. The form indicates the period the film is to be shown.

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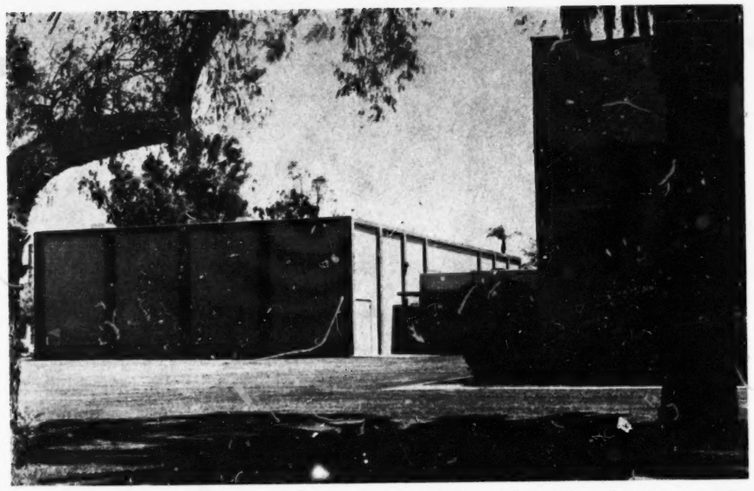

Past heritage and future progress stand side by side with television studio building, left, located next to Anaheim District Office, erected in 1905

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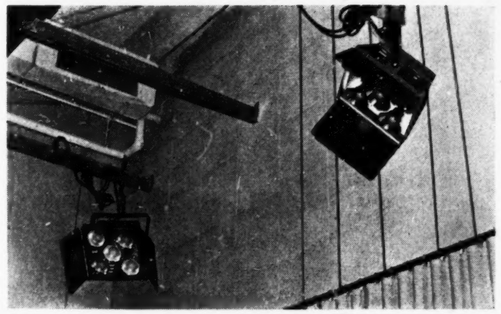

ColorTran lights are shown above, during shooting of live television presentation of social studies lesson

Actual on-the-spot performance of two ColorTran lighting units is illustrated in picture on the left

Better Closed Circuit Television Via Better Lighting

by
James Brier
Director Educational Television Projects
Anaheim City School District
Anaheim, California

IN REGARD to closed-circuit television lighting, we are interested only in practical educational applications, not in achieving dramatic lighting effects.

From the preliminary stages of our operation, we worked with Hallamore Electronics Company in planning certain features regarding lighting and other equipment for our closed-circuit television bulding. Due to their lower operational cost and high illumination, we selected ColorTran lights for our installation. Even though we were planning, we were actually "learning by doing," because, three years ago, no one had a great deal of experience in closed-circuit television. Thus, we were utilizing an "experimental approach" to learning.

As a mark of our development into closed-circuit TV, Robert E. Shanks, Superintendent, Anaheim City School District, said, "Advocates of educational television have believed and strongly maintained that television, when properly used as a part of the total instructional process, can greatly increase opportunities for learning and improve the quality of education. There is now widespread support for the truth of this idea, for television is being successfully used as a regular part of the instructional program in countless school districts and classrooms throughout the Nation."

"We believe that the Instructional Television Project in the Anaheim City School District has very definitely, and to a marked degree, improved the quality of education in the District," Shanks continued. "It has made possible many different kinds of improved learning opportunities which could not otherwise have been provided for thousands of boys and girls who attend the District's twenty elementary schools."

All programs in the District are produced in the closed-circuit television studio building which contains 4 separate studios and is located alongside the District Office which was erected in 1905. Here, then, we have our past heritage and future destiny side by side. We have a production staff of 8 including cameraman, graphic artist, secretary, and 5 producer-directors. The 11 studio teachers who present 3 or 4 lessons a week before the television cameras also help each other in various behind-the-camera duties.

Working directly with the classroom teachers in social studies, music, science, arithmetic, and spanish, the tele-lessons are received by approximately 2,035 third graders in 63 different conventionally organized, "self-contained," classrooms; by 2,016 fourth graders in 59 such classrooms; 1,318 fifth graders in 39 similarly organized classrooms; and by 1,172 sixth graders in 34 such classrooms. Two 24-inch television receivers are provided for each of these classrooms.

Now in our third year of participation, we have received a total of $94,000 in grants from the Ford Foundation in support of our "Redeployment Plan" which involves a regrouping and "redeployment" of pupils and teachers for TV instructional purposes. The "redeployment" pattern has provided the means for reducing class size for instruction in the basic skills subjects without the extra cost to the taxpayer that would be required by the conventional elementary school organizational pattern.

When we first started, we used only remote controlled cameras but soon found them lacking for some types of camera shots. We needed more camera flexibility. To solve this, we added two manually-operated cameras. Our results, after making these improvements, have been most satisfactory.

In our earliest stages of development, we used our lights for portable arrangements. We discovered, however, that, as we grew, we needed more light for more flexibility. We now use 200 foot candles of general illumination and sometimes go up to 400 foot candles for special shots. In each of our 4 studios, we have identical light units including: 5 Groverlite Seniors for back lighting; 4 Super Kickers for general filling; and 4 Cine Kings for key lighting. Our selector switch has 3 settings—15 volts for dimmer circuit; 115 volts for normal circuit; and 150 volts for booster circuit.

Our problems with lighting fell into two categories. First, we didn't know exactly what kind of lights to order. From experience, I can definitely say that you should not order lights from a catalogue. Determine your needs first and then utilize the services of a specialist. Keep in mind your over-all program when planning equipment. Our second problem was in adjusting the lights we had, and finding the time to set the lights properly. We had to make the choice of hiring additional people to do this work or purchase additional lighting for greater flexibility. We found it most practical and successful to purchase equipment, which we did.

I cannot overemphasize the importance of the fact that you should *know* what you want to do with your television lighting or equipment. Don't overdo one aspect over another. In other words, don't overspend on, say, camera equipment and then find that you have made little or no provisions for adequate lighting. To help determine your needs, use the services of specialists who can give a complete "systems approach" to your plan. Then, after you know what you need and want, buy accordingly.

Although only one aspect of closed-circuit TV operation, lighting is very important. Through careful planning and purchasing, you can have better television reception through better lighting.

I can best summarize the steps you should take in planning your over-all operation, as follows:

1. Know what you want to do.
2. Establish budget limitations.
3. Consult with educational "systems approach" specialists.
4. Establish complete staff agreement and involvement.
5. Execute the plan.

Listening: A

AUDIOVISUAL specialists today face a great broadening of their responsibilities. No longer is their function confined to ordering films, scheduling the work of an operator, and projecting the film in a classroom. No one can be so bold as to predict the extent of the tremendous expansion of audiovisual services during the era we are now rapidly approaching. The increased use of television in educational activities and the audio activities in the use of tape and records in programmed learning are already leading to a multifold expansion of the responsibility of the audiovisual expert.

It is, of course, elementary that any communication is a two-way proposition. Merely furnishing audiovisual devices and increasing their complexity is not going to result in the adequate communication that is essential to the effective use of audiovisual aids in the educative process. In addition to servicing new devices, the audiovisual specialist will have to assume an ever-increasing responsibility for the effective reception by the student of the communication transmitted by these devices. He cannot evade this responsibility as all the technological improvements in audiovisual devices will not improve the present effectiveness of less sophisticated devices unless the users possess the necessary receptive skills of communication.

Probably the most important receptive skill involved is that of listening. Yet, even though this is the most frequently and most commonly used of all communication skills, listening is the least mastered.

Until about 1950, few had concerned themselves with the skill of listening. It was taken for granted that listening ability was something that anyone with normal hearing possessed. Of course, people had to be taught to read but it was considered that the art of listening was not one lending itself to teaching. There were a few pioneers in the area, however, who stressed the importance of listening. Rankin[1], in 1928, developed the first test for listening which clearly demonstrated: (1) that children in school were not efficient listeners, and (2) that listening skills could be taught.

Rankin also made a survey, which, although based on a very small sample, arrived at results which have since been frequently verified. This survey showed that 70% of the average person's waking hours were spent in communication activities of one sort or another and that of this time 42% was spent in listening. Nichols[2] in his doctoral work at Iowa in 1948 made the first really thorough investigation of the components of listening and of its relationship with other factors. He has since carried on this work and has been exceedingly prolific in writing and speaking on this subject and is recognized today as the leading authority in the field.

There were a number of others but a rather complete bibliography of all items written about listening, compiled by Anderson[3] in 1950, showed only 140 items. Since the beginning of the fifties, however, listening has come into its own and there has been a general recognition of its essential role in modern communication. Today my[4] 1961 bibliography contains over 800 items including 114 doctoral dissertations. Today, it is the exception rather than the rule to find no mention of listening in books about english or speech teaching. Curriculum bulletins give extensive space to this topic and one sees more and more evidence of a substantial amount of listening being taught in elementary schools, in english classes at the secondary level, and in speech, communication, english, and education classes at the college level. Considerable emphasis is given to the subject of listening at the graduate level at such universities as Bradley, Kansas, Minnesota, and Western Michigan. A survey of teacher training institutions by Markgraf[5] showed that listening units were included in courses in speech, english, and education in 69 colleges, while 190 additional colleges of a total of 406 responding institutions integrated the teaching of listening into their curricula.

Now it is perfectly true that english, speech, and education teachers have a responsibility for teaching the skill of listening but the audio-visual specialist must know about this also. The very effectiveness of his efforts are to a large degree dependent on the development of this skill by the students who use his services.